Appendix 8.1
Introduction to English Studies
Nicole N. Aljoe

A foundational course required of all English majors. Introduces students to the various disciplines that make up English studies, such as literature, cultural studies, linguistics, film, rhetoric, and composition. Explores strategies for reading, interpreting, and theorizing about texts; for conducting research; for developing skills in thinking analytically and writing clearly about complex ideas; and for entering into written dialogue with scholarship.

Learning Goals

• To foster the reading, writing, research, and analytical skills vital to a major in English;
• To develop close reading skills and the technical vocabularies necessary for academic analysis of texts;
• To communicate effectively through clear, coherent, and grammatical prose;
• To recognize and examine the formal and theoretical conventions of the common genres within English studies (fiction, poetry, nonfiction, drama, film);
• To explore the key contributions of and critical strategies that inform historical and contemporary literary theories;
• To expand skills in research, documentation, and the ethical use of sources;
• To understand texts as embedded in social, cultural, historical, and political contexts; and
• To investigate various disciplinary issues, such as the construction of literary value; the roles gender, ethnicity, race, class, and sexual orientation play in reading and interpreting texts; and connections between the humanities and the so-called “real world.”
**Required Texts**


**Recommended Texts**


**Assignments and Grade Distribution**

10% Short Response Paper

15% Critical Review of a Scholarly Essay

10% Archive Essay Assignment

10% Poetry Assignment

20% Analytical Research Essay
  - Proposal
  - Abstract, Annotated Bibliography, and Outline
  - Final Essay
  - Optional Revision of Final Essay

10% Class Discussion Facilitation

As a group, you’ll choose one text from the “Reading More Fiction” or “Reading More Poetry” sections in the *Norton Introduction to Literature* to present and discuss on the last three days of class. Groups will divide up the preparatory
research work necessary for presenting the text (i.e., author background, social historical context, key features or strategies, issues of genre/form, different critical perspectives, intertextual elements, etc.). As a group, you will decide on the focus of the presentation and discussion of the text, as well as the format (question and answer, close reading, role-play, writing exercise, etc.). Each group will have twenty minutes for their presentation/discussion. Complete assignments will include a typed overview with at least four focused discussion questions, along with an individual summary (rather than persuasive) essay about each group member’s research contribution.

15% Final Exam

One essay question on *Gulliver*, short answer and ID questions from second half of course

10% Class Participation (Blackboard posts, class discussion participation, and attendance)

Blackboard Posts/Reading Responses (250–350 words, posted in the Discussion Forum section of the Blackboard site); these are scholarly and/or personal responses to the reading assignment due that day. Responses must be thoughtful, specific, and detailed. These responses are intended to help you engage and keep with the readings. The Blackboard reading responses are intended to operate like labs for science classes—they offer an opportunity to practically engage with the literary conventions and strategies we will be studying in class.

**Calendar and Assignments**

**Week One**

Day One: Introductions

Edmundson, “The Ideal English Major” (Online)

Day Two: Responding to Fiction

(350-word Blackboard post due by 12 pm)

Rabinowitz, *Before Reading*: “Introduction: Beyond/Before Reading,” 1–12 (Online)
Brewer, “20/20” NIL, 17
“Annotation and Notes on ‘20/20,’” NIL, 18
“Checklist for Close Reading” (Online)

Week Two

Day One: Assumptions and Contexts for Reading Literature
Rabinowitz, Before Reading: Ch. 1, “Starting Points” (15–46) (Online)
Gulliver’s Travels: Book I, “The Publisher to the Reader,” Ch. IV (5–41)

Day Two: Rules of Notice
Rabinowitz, Before Reading: Ch. 2, “Trumpets Please! Rules of Notice,” 47–75
Gulliver’s Travels: Book I, Ch. V–VIII (42–66)

Day Three: Rules of Signification
Rabinowitz, Before Reading: Ch. 3 “The Biggest Black Eyes I Ever Saw: Rules of Signification” (76–109)
Gulliver’s Travels: Book II, Ch. I–IV (69–96)

Week Three

Day One: Rules of Configuration
Rabinowitz, Before Reading: Ch. 4, “The Black Cloud on the Horizon: Rules of Configuration” (110–140)
Gulliver’s Travels: Book II, Ch. V–VIII (96–125)

Day Two: Rules of Coherence
Rabinowitz, Before Reading: Ch. 5, “The Austere Simplicity of Fiction: Rules of Coherence” (141–172)
Gulliver’s Travels: Book IV, Ch. I–VI (187–217)

Day Three: The Politics of Reading and Interpretation
350-word Blackboard post due by 12 pm
Rabinowitz, Before Reading: Ch. 6, “Through the Glass Key Darkly” Presupposition and Misunderstanding” (173–208)
Gulliver’s Travels: Book IV, Ch. VII–XII (217–250)
**Week Four**

**Day One: Writing and Responding to *Gulliver***


Kelly, “Gulliver as Pet and Pet Owner: Conversations with Animals in Book 4” (Online)

Short response paper on *Gulliver* due (close reading of character, setting, or satire, no research)

**Day Two: Ways of Reading *Gulliver***


Rodino, “‘Splendide Mendax’: Authors, Characters, and Readers in *Gulliver’s Travels*,” 427–450

**Day Three: Literary Research Session with Amanda Rust (Meet in Library)**

“Research Essay,” *NIL*, 1258–1275

“Sample Research Essay,” *NIL*, 1291+

**Week Five**

**Day One: Text-Based Literary Theories and Criticism**

New Criticism, Structuralism/Formalism, Poststructuralism, Deconstruction, Narrative Theory, *NIL*, 1908–1914

Research Essay Proposal Due

**Day Two: Historical and Ideological Literary Theories and Criticism**

Marxism, New Historicism, Cultural Studies, Postcolonialism, *NIL*, 1920–1931

Rogers, “Gulliver’s Glasses,” 320–328

**Day Three: Historical and Ideological Literary Theories and Criticism**

Feminism, Gender Studies, Queer Theories, African American and Ethnic Literary Studies, *NIL* 1920–1931

Brown, “Reading Race and Gender in *Gulliver’s Travels*,” 357–371

**Week Six**

**Day One: Source- and Reader-Based Literary Theories and Criticism**

Biographical Criticism, Psychoanalytical Criticism, *NIL*, 1914–1920
Day Two: A Case Study on Lacanian Psychoanalytic Criticism

Poe, “The Purloined Letter” (Online)


Lacan from “Seminar on the Purloined Letter” (Online)

Day Three: A Case Study on Lacanian Psychoanalytic Criticism

Stringfellow, “Fantasy and Irony in Gulliver’s Travels” (in *The Meaning of Irony: A Psychoanalytic Investigation*), 41–88 (Online)

Week Seven

Day One: NO CLASSES, Due: Critical Review of an essay on *Gulliver*

Day Two: Literary History, Digital Humanities, and the Archive

Foster, “How Do You Solve a Problem like ‘Theresa’?” (Online)

“Theresa: A Haytien Tale” (Online)

Day Three: Literary History and the Archive

Jackson, “The Talking Book and the Talking Book Historian” (Online)

Brown, “Death-Defying Testimony: Women’s Private Lives and the Politics of Public Documents” (Online)

Hartman, “Venus in Two Acts” (Online)

Week Eight

Day One: Working with Sources and Reading Short Stories: Plot

“Quotation, Citation, and Documentation,” *NIL*, 1276–1290

Plot, *NIL*, 57–66

Faulkner, “A Rose For Emily,” *NIL*, 298

Joyce, “Araby,” *NIL*, 321

“Theresa” Assignment

Day Two: Narration, Point of View, and Setting

*NIL*, 102–107, 157–159

Kincaid, “Girl,” *NIL*, 119

Hemingway “Hills Like White Elephants,” *NIL*, 114
Day Three: Character

NIL, 122–130
Morrison, “Recitatif,” NIL, 131
Wallace, “Good People,” NIL, 149

Week Nine

Day One: Symbol/ism and Theme

NIL, 205–211, 241
Hawthorne, “The Birth-Mark,” NIL, 211
Marquez, “A Very Old Man with Enormous Wings,” NIL, 353
“Magical Realism,” http://www3.dbu.edu/mitchell/magical.htm
“Definitions of Magical Realism,”
http://www.public.asu.edu/~aarios/resourcebank/definitions/
Abstract, Annotated Bibliography and Outline Due

Day Two: Reading Poetry

Informal Assignment: Bring in and read your favorite poem, or pick a poem from
Norton (fewer than five stanzas). Prepare two to three sentences about why you
like it and why it is significant. (Two to three students each day for next two
weeks.)
NIL, 450–456, 466–475
“How to Read a Poem” (Online)
Davis, “Head, Heart,” NIL, 45
Hayden, “A Letter from Phillis Wheatley,” NIL, 464
Behn, “On Her Loving Two Equally,” NIL, 467

Day Three: Language and Speaker in a Poem

NIL, 483–493, 548–556
Student poetry reading
Browning, “My Last Duchess,” NIL, 667
Plath, “Daddy,” NIL, 705
Johnson, “If I Waz a Tap-Natch Poet” (Online)
**Week Ten**

**Day One: Setting, Theme, and Tone in Poetry**

Student poetry reading  
Blake, “London,” NIL, 535  
Robinson, “London’s Summer Morning” (Online)  
Walcott, “A Far Cry from Africa,” NIL, 523

**Day Two: Visual Imagery and Figures of Speech**

NIL, 560–569  
Student poetry reading  
“The Twenty-Third Psalm” NIL, 570;  
Dickinson “Because I could not stop for Death—,” NIL, 566  
Poe, “The Raven,” NIL, 601

**Day Three: Symbol and Sound**

NIL, 573–580, 586–594  
Student poetry reading  
Hughes, “Harlem” NIL, 689  
Mutabaruka, “Dis Poem” (Online);  
Queen, “Bohemian Rhapsody,” https://www.youtube.com/watch?v=k-ARuoSFflc  
Research Essay Due

**Week Eleven**

**Day One: Case Study on the Sonnet (Rhythm and Scansion)**

NIL, 594–599  
Student poetry reading  
Petrarch, Sonnet 90 (“Upon the breeze she spread her golden hair”) (Online)  
Shakespeare (“My mistress’ eyes are nothing like the sun”), NIL, 647  
Milton (“When I consider how my light is spent”), NIL, 649

**Day Two: Case Study on the Sonnet (Nineteenth-Century Revisions of Form and Theme)**

Student poetry reading  
Keats, “On Seeing Elgin’s Marbles,” NIL, 650
Shelley, “Ozymandias,” *NIL*, 710
Barrett Browning, “How Do I Love Thee?” *NIL*, 650

**Day Three: Case Study on the Sonnet (Modern Revisions of Form and Theme)**

Student poetry reading

McKay, “If We Must Die,” *NIL*, 1281
Collins, “Sonnet,” *NIL*, 655

**Week Twelve**

**Day One: Student Class Discussion Facilitation**

Group 1 Reading: ________________________________
Group 2 Reading: ________________________________

**Day Two: Student Class Discussion Facilitation**

Group 3 Reading: ________________________________
Group 4 Reading: ________________________________

**Day Three: Student Class Discussion Facilitation**

Group 5 Reading: ________________________________
Group 6 Reading: ________________________________

**Week Thirteen**

NO CLASSES THANKSGIVING BREAK

**Week Fourteen**

**Day One: Presentation of research on *Gulliver***

**Day Two: Last Day of classes**

Presentation of research on Gulliver
Due: Resubmission of research essay